G.I. App. No - 877

GOVT OF INDIA
Geographical Indications Registry,
Application
No. 877
CHENNAI

5

The West Bengal National University of Juridical Sciences

"Dr. Ambedkar Bhavan" 12, LB Block, Sector III, Salt Lake City, Kolkata – 700106
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GI Application of Begampur Cotton Handloom Saree

To
The Registrar
Geographical Indications Registry
Intellectual Property Office Building
Industrial Estate, G.S.T Road
Guindy, Chennai – 600 032
Phone: 044 – 22502091-93 & 98
Fax: 044 – 22502090

Respected Sir,
Here I, Dr. Jayanta Ghosh, Secretary, National GI Drive Mission authority, WBNUJS are sharing the details of "Begampur Cotton Handloom Saree" documents on behalf of the "***Begampur Handloom Cluster Development Society***".

List of Documents:

1. GI Form No 1
2. Demand draft
3. Statement of Case
4. Certified location Map
5. District Hand loom Officer certificate of Association.
6. Association registration Certificate and bye- laws.
7. PAN Card & Bank Passbook of Association.
8. Association members list.
9. Annexure 1 to 15.

From

13.04.22
National GI Drive Mission
WBNUJS

GOVT. OF INDIA
Geographical Indications Registry
19 APR 2022
DY. No. 35
CHENNAI.

GOVT OF INDIA
Geographical Indications Registry,
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No. 877
CHENNAI

Received Rs. 5000 in cash/
Cheque/DD/MO on 19.4.2022
vide entry no. 5271 in the
register of valuables
Cashier D.D.O.

THE GEOGRAPHICAL INDICATIONS OF GOODS(REGISTRATIONANDPROTECTION)ACT,1999

(To be filled in triplicate along with the Statement of Case accompanied by five additional representation of the Geographical indication)

One representation to be fixed within the space and five others to be send separately

FORMGI-1(A)

Application for the registration of a geographical indication in Part A of the Register

Section11(1),Rule23(2)

1. Application is hereby made by for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:-

- Name of the Applicant: ***Begampur Handloom Cluster Development Society.***

- **Address:**
  Vill + PO- Kharsarai, PS- Chanditala, Hooghly- 712304.

- List of association of persons/producers/organization/authority:
  Provided in annexure

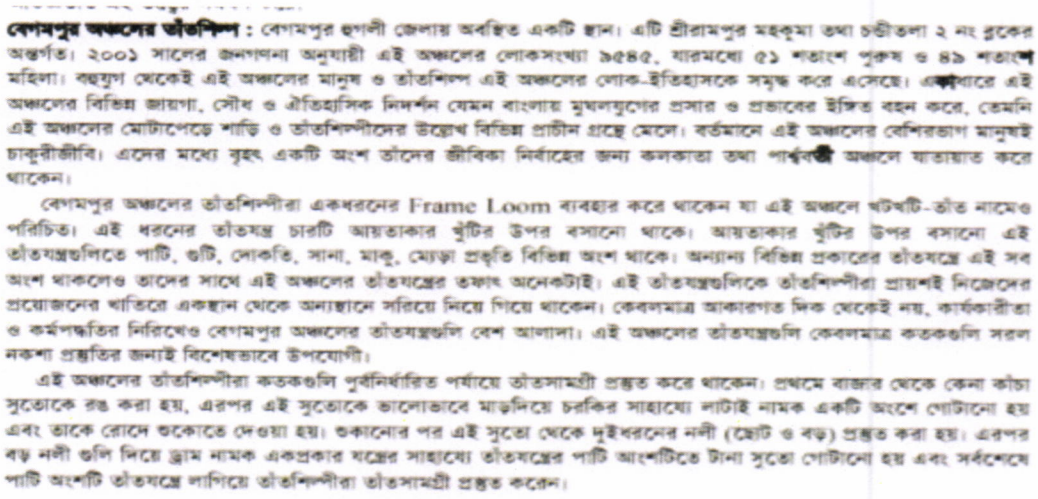
- **Type of goods:**
  Textiles and Textile Goods (Class 24)

GOVT. OF INDIA
Geographical Indications Registry
19 APR 2022
DY. No.
CHENNAI.

- **Specification:**

History and Origin

Among all the arts and crafts in India, hand-woven textiles are probably one of the oldest and most widely recognized. Weaving practise in India is existing for more than 5000 years. It is also found in Ramayana and Mahabharata that speaks about length of craft. In this dynamic era, fast changes in fashion trend have also led to the increasing demand of handloom and challenges on the other hand. The socio-economic conditions of the weavers especially profitability of handloom industry, challenges faced by the weavers, availability of financial support, innovative marketing strategy are some of the issues which now the handloom industry is facing. So it is the need of the time to ponder into these issues, and formulate such



বেগমপুর অঞ্চলের তাঁতশিল্প : বেগমপুর হুগলী জেলায় অবস্থিত একটি স্থান। এটি শ্রীরামপুর মহকুমা তথা চণ্ডীতলা ২ নং ব্লকের অন্তর্গত। ২০০১ সালের জনগণনা অনুযায়ী এই অঞ্চলের লোকসংখ্যা ৯৫৪৫, যারমধ্যে ৫১ শতাংশ পুরুষ ও ৪৯ শতাংশ মহিলা। বহুযুগ থেকেই এই অঞ্চলের মানুষ ও তাঁতশিল্প এই অঞ্চলের লোক-ইতিহাসকে সমৃদ্ধ করে এসেছে। এককথায় এই অঞ্চলের বিভিন্ন জায়গা, সৌধ ও ঐতিহাসিক নিদর্শন যেমন বাংলায় মুঘলযুগের প্রসার ও প্রভাবের ইঙ্গিত বহন করে, তেমনি এই অঞ্চলের মোটাপেড়ে শাড়ি ও তাঁতশিল্পীদের উল্লেখ বিভিন্ন প্রাচীন গ্রন্থে মেলে। বর্তমানে এই অঞ্চলের বেশিরভাগ মানুষই চাকুরীজীবি। এদের মধ্যে বৃহৎ একটি অংশ তাঁদের জীবিকা নির্বাহের জন্য কলকাতা তথা পার্শ্ববর্তী অঞ্চলে যাতায়াত করে থাকেন।

বেগমপুর অঞ্চলের তাঁতশিল্পীরা একধরনের Frame Loom ব্যবহার করে থাকেন যা এই অঞ্চলে খটখটি-তাঁত নামেও পরিচিত। এই ধরনের তাঁতযন্ত্র চারটি আয়তাকার খুঁটির উপর বসানো থাকে। আয়তাকার খুঁটির উপর বসানো এই তাঁতযন্ত্রগুলিতে পাটি, গুটি, দোকতি, সানা, মাকু, মোড়া প্রভৃতি বিভিন্ন অংশ থাকে। অন্যান্য বিভিন্ন প্রকারের তাঁতযন্ত্রে এই সব অংশ থাকলেও তাদের সাথে এই অঞ্চলের তাঁতযন্ত্রের তফাৎ অনেকটাই। এই তাঁতযন্ত্রগুলিকে তাঁতশিল্পীরা প্রায়শই নিজেদের প্রয়োজনের খাতিরে একস্থান থেকে অন্যস্থানে সরিয়ে নিয়ে গিয়ে থাকেন। কেবলমাত্র আকারগত দিক থেকেই নয়, কার্যকারীতা ও কর্মপদ্ধতির নিরিখেও বেগমপুর অঞ্চলের তাঁতযন্ত্রগুলি বেশ আলাদা। এই অঞ্চলের তাঁতযন্ত্রগুলি কেবলমাত্র কতকগুলি সরল নকশা প্রস্তুতির জন্যই বিশেষভাবে উপযোগী।

এই অঞ্চলের তাঁতশিল্পীরা কতকগুলি পূর্বনির্ধারিত পর্যায়ে তাঁতসামগ্রী প্রস্তুত করে থাকেন। প্রথমে বাজার থেকে কেনা কাঁচা সুতোকে রঙ করা হয়, এরপর এই সুতোকে ভালোভাবে মাড়দিয়ে চরকির সাহায্যে লাটাই নামক একটি অংশে গোটানো হয় এবং তাকে রোদে শুকোতে দেওয়া হয়। শুকানোর পর এই সুতো থেকে দুইধরনের নলী (ছোট ও বড়) প্রস্তুত করা হয়। এরপর বড় নলী গুলি দিয়ে ড্রাম নামক একপ্রকার যন্ত্রের সাহায্যে তাঁতযন্ত্রের পাটি আংশটিতে টানা সুতো গোটানো হয় এবং সর্বশেষে পাটি অংশটি তাঁতযন্ত্রে লাগিয়ে তাঁতশিল্পীরা তাঁতসামগ্রী প্রস্তুত করেন।

type of strategies which could help the weavers and the handloom industry in improving their present condition.[1] There has been found historical evidence of the expanse and influence of the Mughal Rule over these area and also the mention of *Motaperey saree* (Sarees with broad border) and weavers of these also found mentioned in ancient text.[2]A group of artisans

[1]Mishra, S.S. & Das Mohapatra, A.K. (2019).A study on the present condition of the weavers of handloom industry: A review.*International Journal of Interdisciplinary Research and Innovations*. ISSN 2348-1226 (online). *7*(2), 325-331. (Annexure – 1)

[2] Banerjee A.(2014). BharatiyaTantShilpaBonamBhoagbadiPunjibad. *Pratidhwani the Echo*. *3*(2), 127. ISSN: 2321-9319(Annexure – 2)

in begampur area, Hooghly district of West Bengal have been crafting handloom craft sarees which has become a customary practice having been carried down through generations.[3]

Photo Source: Banerjee A.(2014). BharatiyaTantShilpaBonamBhoagbadiPunjibad. *Pratidhwani the Echo*. *3*(2), 127. ISSN: 2321-9319

- **Name of the geographical indication[and particulars]**

Vill + PO- Kharsarai, PS- Chanditala, Hooghly- 712304.

- **Description of the goods:**

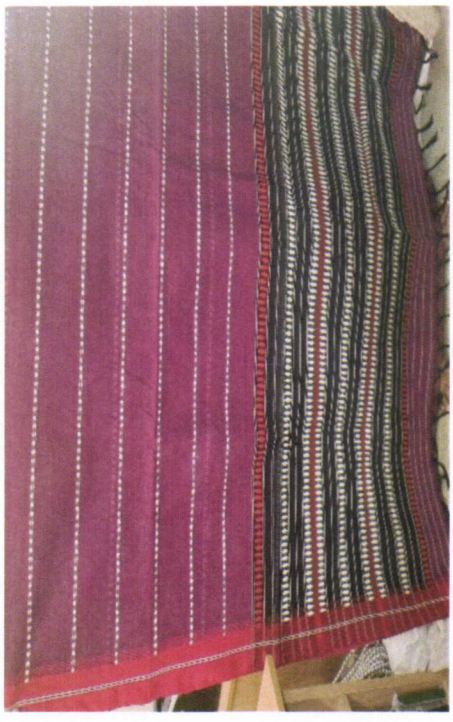
Product Specification

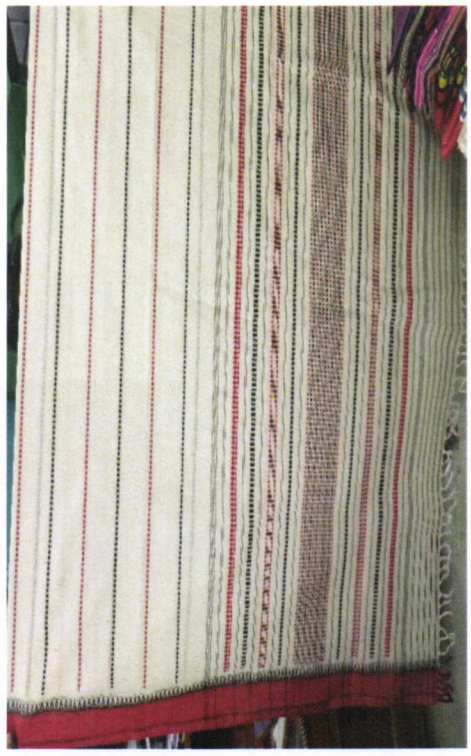
SL		
1.		**Length: 5.5m** **Width:1.2m** **Warps and Weft: 100X100 Counts** **Extra Warp: 2/72 gassed mercerized** • **Reed Count: 80** • **Picks per inch: 76** • **Jacquard: 100 hooks** • **Weight: 432gm** ❖ **Description: Handwoven** ❖ **Jacquard naksha** ❖ **Broad and contrasting border** ❖ **Flower and barfi motif** ❖ **Morich pattern**

[3]Ghosh, J.K. &Ghosal, I. (2019). A Research Paper to Identify the Potential Cause of Declining HandloomSarees and also to Indicate Opportunities for Revival: A Case Study of Handloom Tant Sarees of Begampur,Hooghly District. Anveshak. ISSN: 2350-0794. 8(1), 10-17. DOI: 10.15410/aijm/2019/v8i1/140595(Annexure- 3)

2.		**Length: 5.5m** **Width:1.2m** **Warps and Weft: 100X100 Counts** **Extra Warp: 2/74 gassed mercerized** • **Reed per Count: 80** • **Picks per inch: 72-76** • **Jacquard: 200 hooks** • **Weight: 450gm** ❖ **Description: Striped Pallu with plain body** ❖ **Karcha and diya motif** ❖ **Flower and leaf motif with jacquard design** ❖ **Morich pattern in border.**
3.		**Length: 5.5m** **Width:1.2m** **Warps and Weft: 100X100 Counts** **Extra Warp: 2/74 gassed mercerized** • **Reed Count: 80** • **Picks per inch: 70-74** • **Jacquard: Dobby design** • **Weight: 424gm** ❖ **Description: Dobby design** ❖ **Mina design with flower and star motif** ❖ **Design inspired from Char Bangla Temples, Murshidabad** ❖ **Gharana design**

4.		**Length: 5.5m** **Width: 1.2m** **Warps & Weft:2/100 gassed mercerized and 60 Count.** **Extra Warp: 2/74 gassed mercerized** • **Reed Count: 72** • **Picks per inch: 58-60** • **Jacquard: Dobby** • **Weight: 560gm** ❖ **Description: Extra Warp** ❖ **Teeth naksha border** ❖ **Diamond Twill** ❖ **Traditional Begampuri Saree**
5.		**Length: 6.5m with Blouse piece.** **Width: 100X100 Count** **Extra Warp: 2/74 gassed mercerized** **Extra Weft: 2/83 (3ply)** • **Reed Count: 64** • **Picks per inch: 52** • **Jacquard: Dobby** • **Weight: 565gm** ❖ **Description:Patiachiur design** ❖ **Flower motif with extra weft** ❖ **Arrow design** ❖ **Triangle naksha**

6.		**Length: 5.5m** **Width: 1.2m** **Warps & Wefts: 2/100X2/100 Count** **Gassed mercerized** **Extra Weft: 2/83 (3ply)** • **Reed Count: 72** • **Picks per inch: 56-58** • **Jacquard: Hand patia** • **Weight: 540gm** ❖ **Description: Hand butty** ❖ **Bishwa Bangla Creation** ❖ **Contrasting colourful threads** ❖ **Chiur and gutti design**
7.		**Length: 5.5m** **Width: 1.2m** **Warp: 60s cotton** **Weft: 40s cotton** **Extra Weft: 2/80s** **Border: 2/60s** • **Reed Count: 68** • **Picks per inch: 48-52** • **Weight: 505 gm** ❖ **Description: Hand made** ❖ **All body chiur** ❖ **Latai design** ❖ **Maathapaar**

8.		**Length: 5.5m** **Width: 1.2m** **Warp: 60s cotton** **Weft: 40s cotton** **Extra Weft: 2/80s 3ply** **Border Warp: 2/60s cotton** • **Extra Border Warp: 2/74s** • **Picks per inch: 48-52** • **Weight: 520gm** ❖ **Description- Ganga Jamuna border** ❖ **Contrast Mahapaar** ❖ **All body chiur**
9.		**Length: 5.5m** **Width: 1.2m** **Warps & Weft: 100/100s count** **Extra weft: 60s count** • **Reed count: 80s** • **Picks per inch: 68-72** • **Weight: 370gm** ❖ **Description- Colourblocked stripped saree with no border** ❖ **Extra stripped pattern** ❖ **Mathaparh (Solid Colour)**

10.		**Length: 5.5m** **Width: 1.2m** **Warps: 2/100 gassed mercerized** **Extra Weft: Do** • **Reed Count: 72** • **Picks per inch: 56** • **Weight: 590gm** ❖ **Description- Bishwa Bangla Creation** ❖ **Dobby hand patiachiur** ❖ **Hand butik with border dobby naksha**

Proof of origin [Historical records]:

Geographical area of production and map:

The Hooghly district is located in the southern part of West Bengal and the location of the district is 41 22.8956°N, 88.4025°E. It covers an area of 3149 km2.) The latitude of Begampur, West Bengal, India is **22.747402**, and the longitude is **88.250984. Begampur, West Bengal, India** is located at *India* country in the *Villages* place category with the gps coordinates of 22° 44' 50.6472" N and 88° 15' 3.5424" E.[4] It has an average elevation of 15 meters (49 feet).[5]

Map

[4] https://www.latlong.net/place/begampur-west-bengal-india-13802.html accessed on 07.04.2022 at 9 P.M.
[5] Bengal District Gazetteers, Hooghly, 1912, (Annexure- 12).

GOVT OF INDIA
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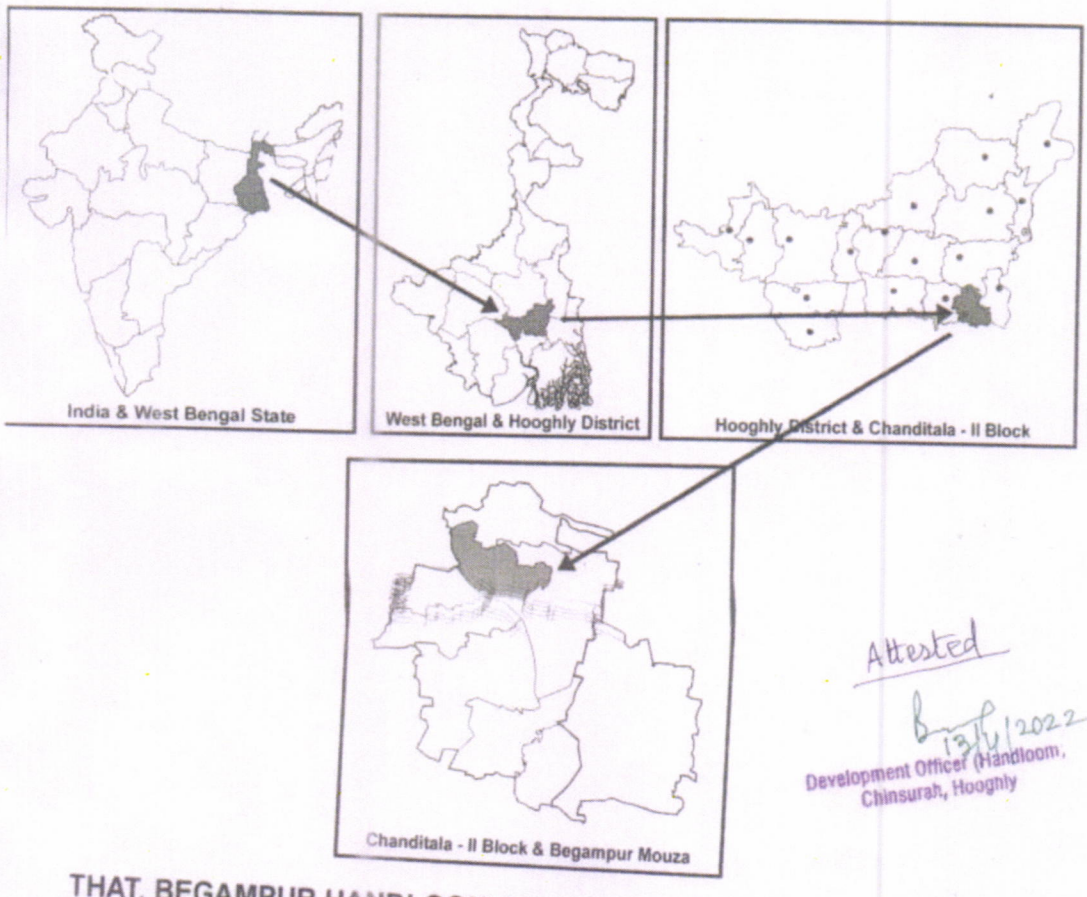
ENTRY MADE IN PART-A OF THE REGISTER

Begampur Handloom Cluster Development Society


India & West Bengal State
West Bengal & Hooghly District
Hooghly District & Chanditala - II Block
Chanditala - II Block & Begampur Mouza

Attested
13/6/2022
Development Officer (Handloom),
Chinsurah, Hooghly

THAT, BEGAMPUR HANDLOOM CLUSTER DEVELOPMENT SOCIETY
VILLAGE: KHARSARAI MADHYAMPARA, POST OFFICE : KHARSARAI
GRAM PANCHAYET : BEGAMPUR, DIST : HOOGHLY, PIN : 712304,
WEST BENGAL, INDIA.

History of Begampur Region

Handloom has been a major economic activity after agriculture. It is an age-old tradition of weaving beauty into the threads and converting them into masterpieces to be worn. But with time these culture has lost its face value due to a number of reasons and gradually

deteriorated the economic condition of the weavers.[6] Begampur is a small but well-known village in Chanditala II block, Hooghly district in West Bengal. Begampur is surrounded by Chanditala-1 Block towards west, Domjur Block towards South, Sirampore-Uttarpara Block towards east and Konnagar Block towards east Monoharpur, Bally, Konnagar, Howrah are the nearby cities to Begampur. It is 30 km away from Kolkata. The Hooghly district is one of the most renowned names in the handloom industry of West Bengal and a good percentage of people are engaged in this heritage industry. According to 3rd Handloom Census India (2009-10) the Hooghly district is ranked 2nd in terms of percentage of looms among twenty-three districts of West Bengal, this district has a moderately concentrated weaving population. Dhaniakhali, Begumpur, Rajbolhat, Balagar, Haripal, Jangipara are the famous handloom centres of this district.[7]

The handloom weavers of Hooghly district have also suffered the effects brought about by mill-made products, reflections of which can be seen in O'Malley's writings in the Hooghly District Gazetteers published in 1912.Despitethe effects of industrialisation, some handloom weaving traditions of Hooghly district are still surviving. Begampur is one such tradition. Begampur describes a tradition and is a census town situated under the Chanditala police station of Srirampur.[8]This district consists of four subdivisions namely- Chinsurah, Arambag, Serampore and Chadannagar. The area is surrounded by several villages, including Kharsarai and Chhotatajpur in the north, Borotajpur in north-east, Jaykrishnapur and Panchgrara in the eastern side, and Adan, Baksa, Madhabpur and Monirampur on the southern side.[9]In the Hooghly district there are mainly two types of weaving activities are found, the first one is the 'Dhaniakhali' and second one is the 'Begampuri'.[10]Present-day Begampur is quite modern in terms of outlook. Apart from some of the old names, which might have remained as reminiscent of the Mughal Dynasty, today's Begampur hardly represents any resemblance to such rich historic traditions. Technologically, the handloom tradition of Begampur region

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[6] Banerjee A, Chakrabarti G & Das A, (2011), A study on the Dimension of Marginalisation among the Handloom Weaver of Begampu, Indian Anthopology Soc. 46:31-46, (Annexure- 15)

[7] Kundu A, (1980), Pattern of Organisation of the Handloom Industry in West Bengal: Part One, Social Scientist, Aug. 1980, Vol. 9, No.1, pp -18-32. (Annexure- 13).

[8]Banerjee, A. (2016). Understanding Some of the Key Factors Responsible for Transition within an Indian Cotton Weaving Tradition. *Asian Journal of Social Science*, *44*(4/5), 571–599. http://www.jstor.org/stable/43954182(Annexure- 4)

[9]Banerjee, A. (2016). Understanding Some of the Key Factors Responsible for Transition within an Indian Cotton Weaving Tradition. *Asian Journal of Social Science*, *44*(4/5), 571–599. http://www.jstor.org/stable/43954182(Annexure -4)

[10]Sarkar, S. &Mukhopadhyay, S. (2019). *Impact of globalization on the handloom industry – A case study of the Hugli district of West Bengal*. Environmental & Socio-economic Studies.7(2), 39-48. https://doi.org/10.2478/environ-2019-0011(Annexure- 5)

comes only second or third to the major centres of traditional weaving in the Hooghly District.[11]

Handloom weaving is the main occupation in this village. The number of handloom weavers engaged has dwindled from about 4000 in last decade to about approximately 2000 now, due to migration to another profession. Handloom is known as a machine driven by manual labour for manufacturing ethnic sarees. Artisans from Begampur area, Hooghly district of West Bengal are involved in manufacturing ethnic tantsarees since ancestral days in generation wise. However, this market is declining day by day which in turn not only reducing income of family but also affecting agenda for exploring a developed society and further to developed country as well.[12]

There are mainly two types of weaving patterns found in this district, the 'Dhaniakhali' weaving pattern and the 'Begampuri' weaving pattern. 'Dhaniakhali' sarees are more coarse textured than the 'Begampuri' saree. In case of Begampuri weaving 'Mathapaar' and 'Dura paar' sarees are the two traditional sarees by Dobby design. But in the era of modernization, various contemporary sarees are introduced to both clusters to cope with modern power loom generated sarees. A proper market assessment is a most important step for the handloom industry to hold their position in the market. In the Begampur cluster new trendy sarees are being produced to compete with the power loom. The main features of these sarees are that, they are produced according to market demand. The main aim of the cluster development scheme is to make this traditional industry globally competitive. The Hooghly district is specifically known for its coarse textured sprees, but now according to market demand, light textured urban styled sarees are also produced. Various types of yarn are being used for this purpose, instead of 60×60 count yarn. A very effective result of globalisation is the Begampur cluster is associated with various renowned brands like 'Fabindia', 'Rene' etc. to market their production all over the India. They are also attached to more than 300 boutiques in Kolkata and the surrounding sub urban areas. Various design trainings schemes are also arranged by the cluster to train the weavers according to demand. Weavers Service Centre plays a major role in promoting this cluster, they arrange buyer seller's meetings to help the

[11] Satya Narayan Bag, (2021), Study on West Bengal Handloom Industry, International Journal of Acdemic Management Science Research, Vol-5, Issue 6, pp- 53-61, (Annexure- 14).

[12]Ghosh, J.K. &Ghosal, I. (2019). A Research Paper to Identify the Potential Cause of Declining Handloom Sarees and also to Indicate Opportunities for Revival: A Case Study of Handloom Tant Sarees of Begampur,Hooghly District. Anveshak. ISSN: 2350-0794. 8(1), 10-17. DOI: 10.15410/aijm/2019/v8i1/140595(Annexure – 3)

cluster with their marketing. The co-operatives are also taking some initiatives to introduce new designs, so various types of contemporary sarees ('Ganga-Yamuna', 'Rangabati', 'Baha', 'Janmabhumi', 'Appliqué work etc are being produced in small quantities. The cooperative societies also import Katki Yarn and designs from the Maniabandh district of Orissa and beautifully mix the design of these two heritage sarees.[13]

The handloom industry in Hooghly district emerged long back, even before the colonial rule. Afterwards, all other industries like embroidery, brass and bell metal manufacturing and brick and tile making emerged one after another. All four subdivisions of Hooghly district had places that were known for handloom weaving, like Shamaspur, Dhaniakhali, Mahmudpur and Gurap (in Hooghly), Rajbalhat, Antpur, Dwarhatta, Begumpur and Kharsarai (in Srirampur), Haripal and Koinkala (in Chandernagar) and Badangunge, Khanakul and Mayapur (in Arambagh).

Method of Production:

Production Process:

After the cluster intervention, weavers were imparted training in Designing, Dyeing, Preparatory processes like drum warping, sizing etc. and importantly, in dobby and jacquard weaving with the intent of producing diversified products. Weavers improved their skills and started producing new varieties of quality cotton sarees by adopting new techniques and modifications taught to them.

The weavers traditionally use treadle weaving techniques and the women are engaged in bobbin winding, hank yarn sizing, and pirn-winding work. 40s/60s cotton yarn is commonly used for the ground, and 2/80s cotton and art silk for extra warp.[14]

From a long period of time handloom weavers were producing a well-known sari variety, locally known as matapar saris which means simple border without any ornamentation,

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[13]Sarkar, S. &Mukhopadhyay, S. (2019). *Impact of globalization on the handloom industry – A case study of the Hugli district of West Bengal*. Environmental & Socio-economic Studies.*7*(2), 39-48. https://doi.org/10.2478/environ-2019-0011(Annexure – 5)

[14]Ministry of Textiles, Govt. of India (2015). *Success Stories from Handloom Clusters*. Begampur-Mathaparh Saris. Press Information Bureau. Retrieved from: https://pibindia.wordpress.com/2017/08/03/begampur-mathaparh-saris/ (Annexure – 6).

woven with coarser cotton yarn (40s x 40s & 40s x60s). These cheaper variety of saris are mainly of coloured stripes and check patterns and with designs in the borders.

In Begampur region, production itself has different phases like-

(i) Designing, (ii) dyeing of thread, (iii) seizing and rolling of threads (suto-bhatano and noli-bata), (iv) drumming (puruni-kara and naraj-gotano), (v) denting, drafting and fitting of loom (ba-sana-gantha and tant-khatano) and lastly, (vi) weaving (banidari). Each of these phases requires specific skills. Various participant members use relatively simple implements, such as different kinds of spinning wheels (suto-bahtano-charka, nali-bata-charka and charki), shuttles (maku), wooden reels (noli) and the quite complex looms (tant) during each of these different phases.Apart from that, they also use ingredients like dyes, starches, oils and different varieties of yarn in both the body (jami) and borders (par) of a woven item. Even these successive phases often play an important role in the allocation of roles and responsibilities within the organisation of cloth production. Initially, the whole design is drawn on a piece of graph paper. Each separate segment of the design is then minutely sorted as per the capacity of the designing apparatus (dobby). In fact, this is one of the first steps of cloth production. Usually, the weaver caste specialists are hired to perform this job. These people decide on the amount of colour to be used for a particular section. By keeping an eye on the trends of consumption, they also decide on the design to be made in a woven item. Just like designing, the dyeing of threads involves people who possess certain knowledge about the particular amounts of chemical to be used for the dyeing of raw yarns. The quantity of raw threads required for dyeing depends on the design. Interestingly, hardly any weaver caste people in Begampur region perform this job themselves. Rather, they hire specialists from outside who dip the raw bundles of yarns into the solution of chemical dye and boiled water kept in a container (kardai), after which they squeeze the bundles with the help of bamboo sticks and hang the coloured threads over horizontally-placed bamboo poles for drying.

Completely dyed raw threads undergo subsequent processing:

(i) Seizing and rolling of threads onto bobbins, and (ii) rolling of threads onto the pirns. It is a specialised job and usually the female members of weaver caste families perform this job. The women carefully starch the already-dyed threads and then roll them onto the small reels with the help of a spinning wheel and bobbin (Latai). But, nowadays, a number of female members from Muslim and other Hindu caste families take part in this job. Firstly, they

moisten the already- dyed bundles and then knead them with home-made starch and water. It takes both time and precision as it eventually determines the quality of threads. While doing this job, they have to maintain a certain level of precision because too much or too little starch would cause breakage during weaving. These threads are then rolled onto the bobbins and kept in the open sunlight for drying. Thereafter, as the starched threads become crisp and firm, they are rolled back onto bigger and smaller pirns. Due to the immediate requirement during the process of drumming the women must finish the processing of bigger pirns to the smaller ones. The process of warping is the most complex performed by a group of skilled individuals. Then, they take warp threads from these bigger pirns and rolls them into these small segments one after another on the basis of the intended design. With the completion of warping of a particular section of cess moves into the next adjacent section. In this way, different threads are arranged all over the drum and from there it warp beam. Similarly, the process of denting and drafting involve different specialists. During this process, each of the threads is alternatively pierced through the loops and gaps of the two harnesses. When a particular thread is pierced through the loop of one of the harnesses, it is pushed through the gap between two such loops of the other harness. It helps to formulate the gap (jhamp) between the warp threads at the time of weaving.[15]

Materials used

Normally, 40s to 100s count of cotton yarns are used for Begampuri sarees both for warp and weft. Steel reeds of 56s to 76s are commonly used to keep the texture of the sarees at par with Dhaniakhaligharana. The picks per inch are almost equal to ends per inch. As a result, balanced texture is obtained which gives comfort in wearing. Wooden Dobbies are widely used for extra warp designs and jacquards are also in use at present.

Weaving technique

Weaving is a method of fabric production in which two distinct sets of yarns or threads are interfaced at a right angle to form a fabric or cloth. The other methods are knitting, lace making, felting, and braiding or plating. The longitudinal threads are called the warp and the lateral threads are called weft. The way in which the warp and weft threads interface with each other is called weave.

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[15]Banerjee, A. (2016). Understanding Some of the Key Factors Responsible for Transition within an Indian Cotton Weaving Tradition. *Asian Journal of Social Science*, *44*(4/5), 571–599. http://www.jstor.org/stable/43954182 (Annexure – 4).

Loom

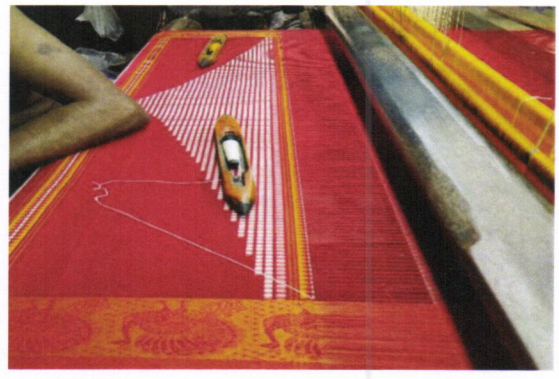
A loom is a machine used to weave clothes. The basic motive is to hold the warp threads to facilitate the interweaving of the weft threads. The precise shape of the loom and its mechanisms may vary but the basic function is same.

Types of looms:

Handloom, Dobby loom, Jacquard loom, Power loom, etc.

1. **Handloom:**

A handloom is a simple machine used for weaving. In a wooden vertical-shaft looms, the heddles are fixed in place in the shaft. The warp threads pass alternately through a heddle, and through a space between the heddles (the shed), so that raising the shaft raises half the threads (those passing through the heddles), and lowering the shaft lowers the same threads—the threads passing through the spaces between the heddles remain in place.



2. **Dobby looms**

Dobby is a woven fabric produced on dobby loom, characterised by small geometric patterns and extra texture in cloth. The wrap and weft threads may be the colour or different. A Dobby Loom is a type of floor loom that controls the whole warp threads using a dobby head. A dobby loom is an alternative to a treadle loom, where multiple heddles (shafts) were controlled by foot treadlesone for each heddle. The Jacquard loom, which was invented earlier applies the same idea in a different way.

<u>Kind of loom used in dobby</u>

Air jet loom -Dobby loom, jacquard loom, hatter sley loom, Lancashire loom, Northrop loom, power loom, rapier loom, Roberts loom. Tapestry loom – wrap weighted loom Water jetted loom. These are some kind of loom used in dobby.

3. Jacquard looms

The Jacquard loom is a mechanical loom, invented by Joseph Marie Jacquard that simplifies the process of manufacturing textiles with complex patterns such as brocade, damask and matelassé. The loom is controlled by punched cards with punched holes, each row of which corresponds to one row of the design. Multiple rows of holes are punched on each card and the many cards that compose the design of the textile are strung together in order. A Jacquard head could be attached to a power loom or a hand loom, the head controlled which warp thread was raised during shedding. Multiple shuttles could be used to control the colour of the weft during picking.

Different parts of a loom-

Pick-up Stick: The pick-up stick is used to lift up the warp threads, the yarn attached to the loom, so that the shuttle with the weft yarn can be woven through.

Heddles: A heddle is a set of parallel cords or wires in a loom that are used to separate and guide the warp threads and make a path for the shuttle.

Reed: This tool is used to keep the warp even and to push the weft, the woven yarn, down to tighten the weaving. They are rectangular frames with narrow metal strips called dents.

Combs and beaters: Made of wood or metal or both, weaving combs and beaters push the weft down towards the beginning of the weaving. The teeth of this tools are wide enough to fit in between the strands of the warp.

Shuttle: It is easier and faster to use shuttles made for working with different kinds of yarns. Ski and raag shuttles are made to handle thicker yarns, which are usually wrapped lengthwise around the shuttles. Boat shuttles work more quickly owing to the presence of bobbin in the bobbin's centre. The bobbin's hold yarns of medium and fine thickness.

Spool Rack: Spool rack allows to keep the fibres organised while weaving. It prevents unwanted knots while keeping each thread of fiber separated from any other threads while being fed into the loom.

Pre-Loom Processes

i. **Dying Process**: Dyeing is the process of importing colour to fibres, yarns, fabrics or garments. This is done by exposure to dyes, which are coloured substance with affinity towards the substrate that is to be dyed. And to achieve proper white colour they are being bleached. Even yarns are also bleached if they are to be dyed in a light colours. For darker shades bleaching is not required. For bleaching usually direct dyes are being used. They are cheap and does not affect heath adversely. When the dyed yarns match the shade of the approved sample it is taken out of the dyed bath. Hundred grams of dye is required for dyeing one kilogram of yarns. Then it is washed with a glycerine soap called 'Monopoly' to remove all kinds of oils or stains.Yarns are immersed in the water bath for 2 hours for proper dying to occur. It is important that

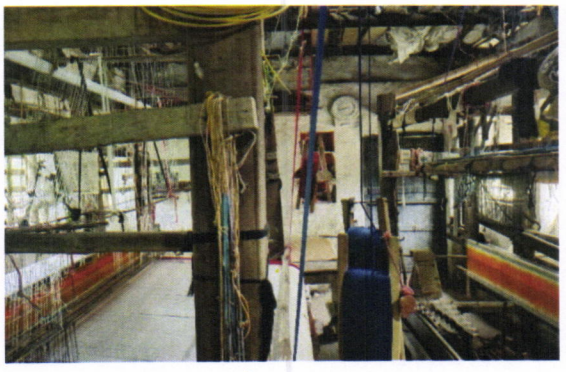
excess water from the hanks are removed and kept for drying under the sun. During the sun-dying, oxidation occurs on the surface of the fabric which generally leads to slight change of colour. Once it is dried the coloured yarn undergoes for pre-processes of weaving.

Drying process of dyed yarns

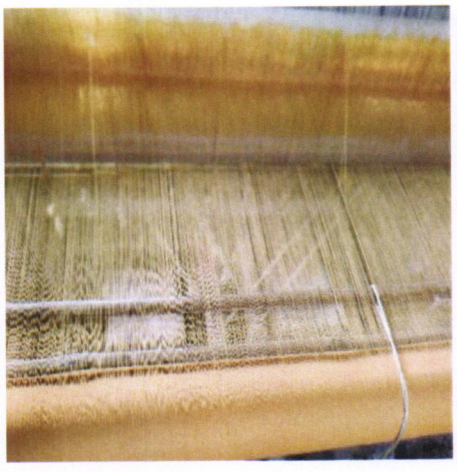
ii. **Sizing:** Sizing is a process of applying and adhesive size paste to yarns to facilitate weaving. Its main function is the improve the weave ability of the warp yarn, increases its tensile strength, to smoothen yarn surface and thus reduce electrostatic charge formation. In begampur most people make size with saabu and blue vitriol. These two ingredients are boys together in a container and the stirred continuously. Once the size is prepared it is rubbed continuously to the ball of yarn for a long period of time, so that all the areas are covered properly. Then the yarn is passed first through a charkha and then a charkha for winding onto bobbin.

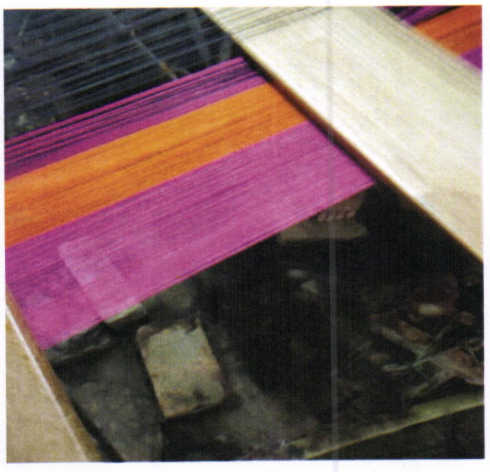
iii. **Warping:** This comprises winding parts of the warp yarns, normally from bobbins, on a warping beam, whereby sequential parts wound next to each other until the full weaving width is covered. The warping beam is then normally in a next step of warp preparation used for beaming.

iv. **Beaming:** Beaming comprises winding the full width of the warp yarns in a single winding operation on the weaving beam. The warp yarns can be wound from a creel or a warping beam.

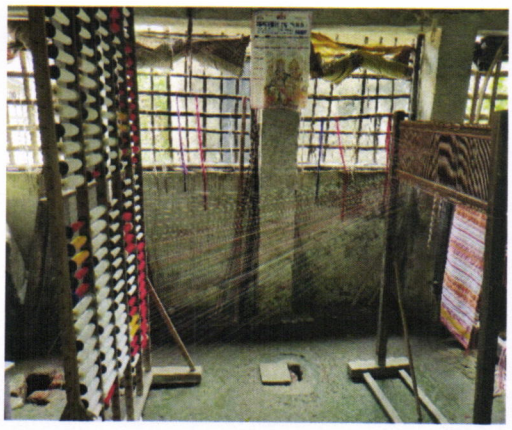


v. **Leasing**: This comprises of inserting lease cords between the warp yarns to separate groups of warp yarns. A lease is needed to be able to separate the individual threads in a warp sheet from one another or to precisely define the thread sequence. This process establishes the warp end in the required sequence.





vi. **Denting:** The warp threads pass through the dents after going through the heddles and prior to woven cloth. The number of dents per inch determines the fineness of the cloth. One or more warp threads goes through each dent depends upon the warp, and it is possible that the number of threads in each dent is not constant for the whole warp. Then the weavers beam is mounted and weaving is started.



Bobbins warped with yarns

Loom Process

Weaving can be summarized as a repetition of these three actions, also called the primary motion of the loom.

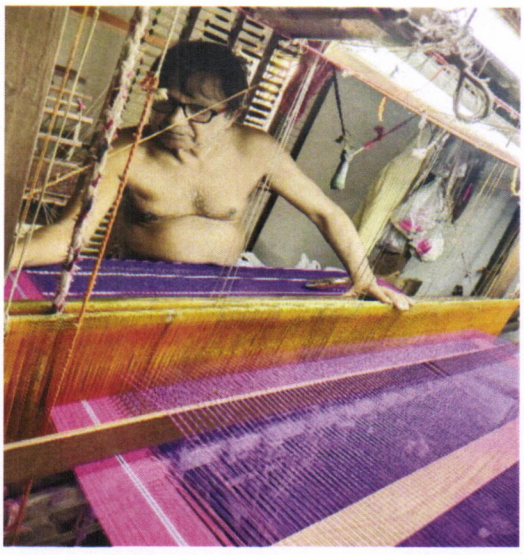
• **Shedding:**The ends are separated by raising or lowering heald frames (heddle) to form a clear space where the pick can pass.

• **Picking:**The weft or pick is propelled across the loom bye a shuttle. The weft is pushed up against the fell of the cloth by the reed.

Beating-up: The warp is divided into two overlapping groups, or lines (most often adjacent threads belonging to the opposite group) that run in two planes, one above another, so the shuttle can be passed between them in a straight motion. Then, the upper group is lowered by the loom mechanism, and the lower group is raised (shedding), allowing to pass the shuttle in the opposite direction, also in a straight motion. Repeating these actions form a fabric mesh but without beatingup, the final distance between the adjacent wefts would be irregular and far too large.

The secondary motion of the looms are:

- **Let-off motion:** The let-off motion delivers the warp to the weaving area at the required rate and at constant tension by unwinding it from the weavers beam. The secondary motions are carried out simultaneously.



- **Take up motion:** The take-up motion withdraws the cloth from the weaving area at a constant rate so as to give the required pick-spacing (in picks/inch or picks/cm) and then wind it on a cloth roller.

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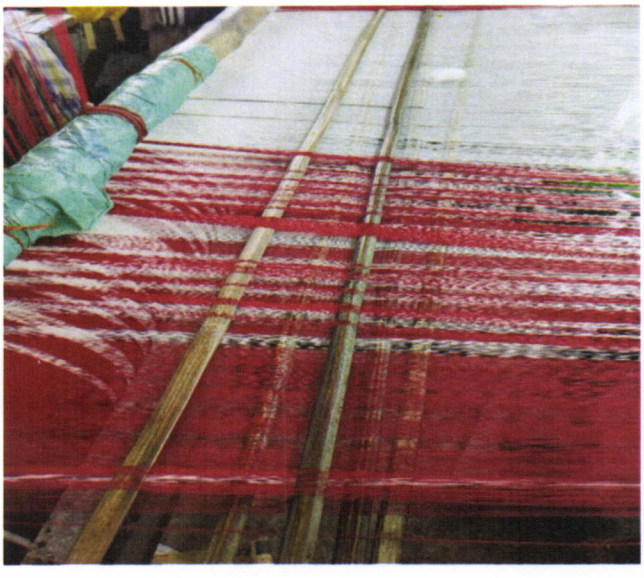

Post-Loom Process

- **Folding**: Once the saree is made beam is removed and kept in sunlight for a while to stiffen the starch and gum. Once dried, the saree is folded in a set pattern. It takes two people to do this task it is usually the husband and wife who do this and tie it. The sarees are then stacked and covered with fabric, ready to be taken to the involved organisation (WSC).[16]

[16] https://issuu.com/deekshabhargava/docs/craft_documentation/s/14117029 accessed on 11.04.2022 at 11 P.M.

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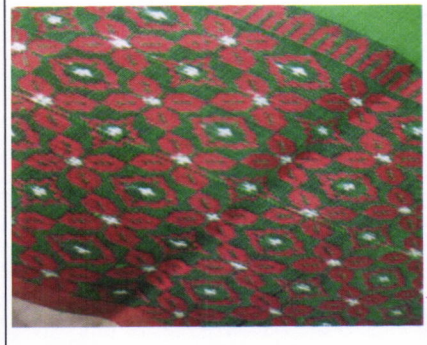
Products of Begampur Cluster



Uniqueness:

Begampuri sarees are named after a small town called Begampur, in Hooghly District of West Bengal where these handloom sarees are made in frame loom or pit loom. Although the handloom history of Begampuri saree traced back to 200-250 years ago, dobby and jacquard were not introduced to the fly shuttle looms. The Begumpuri cluster, was named after the eponymous Begumpur in Hooghly district of West Bengal, is well known for its bright and colourful combinations, intricate stripes and the serrated extra weft border designs. These sarees can be identified by its contrast coloured bordres. Begampur weaving cluster is an ultimate revival story in the Indian handloom space. Traditionally, the master weavers here, engaged in weaving simple sarees in solid colours with Mathaparh (plain border without any ornamentation) and occasional Nakshaparh design, using coarser cotton yarn (40s x 40s / 40s x 60s) with a checkered or striped pattern, and an occasional design on the border.[17] It is famous for its distinctive weaving process. The weavers of begampur use a type of Frame Loom which is also known as *khatkati-tant* in this area. This type of frameloom is installed on four rectangular poles. Different parts named *Pati, Giti, Dokti, Sana, Maku, Mora*, *etc*are fixed on the top of the poles. Though such parts are also found in the handlooms used in other areas there is some difference between the one used in begampur and the others.[18]With the State Government's effort along with the Weaver Service Centre, new techniques and design patterns were introduced to the weavers in the recent past. And this gave birth to the current version of Begampuri sarees which witnessed huge success. Begampuri sarees can be identified by their woven in bright colour combination with a distinct extra weft serrated pattern (edge motif) in body, pallu and border. Narrow borders are woven with designs of a variety of stripes and figured motifs using dyed cotton yarn on the weft. These sarees are light-weighted, translucent & pure cotton which are very comfortable to

[17]Ministry of Textiles, Govt. of India (2015). *Success Stories from Handloom Clusters*. Begampur-Mathaparh Saris. Press Information Bureau. Retrieved from: https://pibindia.wordpress.com/2017/08/03/begampur-mathaparh-saris/(Annexure – 6)

[18]Ghosh, J.K. &Ghosal, I. (2019). A Research Paper to Identify the Potential Cause of Declining HandloomSarees and also to Indicate Opportunities for Revival: A Case Study of Handloom Tant Sarees of Begampur,Hooghly District. *Anveshak*. ISSN: 2350-0794. *8*(1), 10-17. DOI: 10.15410/aijm/2019/v8i1/140595(Annexure – 3)

wear.Begampuri Saree can be distinguished by the presence of designs and 'chiur' (designs made by wooden pattayas) technique of weaving in some varieties. Contrast colours are usually arranged in body and borders. Some varieties are woven with 'khejurchuri' though it is originally derived from Dhanikhaligharana.[19]The pallu may have some amount of design, created by making sheds with the help of bamboo rods and passing the weft through them. The process making a saree starts with procuring of cotton threads. The simplest of these sarees take about 4-5 days to weave. Previously they used to work on traditional designs but now the weavers familiar with the designs provided by the client through Weavers Service Centre. The esteem borders are Nakshaborder, Ganga Jamuna border, temple border, skirt border, dobby border, plain border and broad borders known as 'maathapaar' or 'Beluaaripaar' were often seen in two colors such as black and red with a solid weave thus making it more robust. Begampuri sarees are woven in such a way where its texture is balanced with contrasting borders example red, purple, orange, black, green and so on. The plain coarse weave have now upgraded to new designs and motifs, many of such designs are been inspired by Bishnupur, terracotta temples made from the locally available laterite stones.[20] The sarees are pure cotton Handloom with Handloom mark tag attached.

According to Mr. Saila Kumar Kundu (Treasurer) of the Begampur Handloom Cluster development society "the main difference was the initiation of jacquard looms, extra weft in the weave and designs are aesthetics that are reminiscent of the Assamese and Manipuri traditions from the North-East."

The Weavers' Service Centre (WSC) in Kolkata, imparted soft skills to enhance production, weavers were trained in designing, dyeing, and in dobby and jacquard weaving. A sample development programme, of which Mr. Kundu's Begumpur handloom Cluster Development Society was a part, was carried out in 2012. It engaged frame looms for sarees, and narrow width looms for stoles, steel reeds for better texture and finer cotton yarn, and most importantly — new designs in unique colour combinations. The result was the Begampur saree's new look is more preferable in quality, colour fast, with finer yarn, it includes all the design tradition of the classical Begampur sarees.[21] The pallu may have some amount of

[19]https://www.indiahandloombrand.gov.in/pages/downloadFile/begumpuri-cotton-saree.pdf accessed on 11.03.2022 at 3 P.M(Annexure – 7).

[20] https://www.sareesaremypassion.org/index.php?page=7-begumpur accessed on 07.04.2022 at 2.30 P.M. (Annexure – 7).

[21] https://medium.com/@DirectCreate/bengal-diaries-begumpur-3d1bc431889b accessed on 01.04.2022 at 10 A.M. Annexure – 8).

design created by making sheds with the help of bamboo rods and passing the weft through them. Jacquard or dobby is not required is not required for making these sarees. Earlier these sarees were five meters long. But these days the weavers have increased it to five and half meters. The width while weaving is fifty inches but once it is dismounted from the loom, it shrinks to forty eight inches. The yarns may range in count from 40s to 100s.[22] All begampuri sarees pure cotton which are preferable for our tropical climate. Begampuri sarees are woven in balanced texture with contrasting borders in red, black, purple, orange etc., emphasized by a serrated edge motif. Narrow to broader borders is woven with designs of variety of stripes and figured motifs using dyed cotton yarn. These broad borders known as Maathapaar or Beluaaripaar were often in two colours- such as black and red with a compact weave thus making it harder. The traditional sarees of Begampur are generally called Matha par sarees. The word comes from the Bengali Matha par which translates to 'thick border'.

Begampuri sarees generally use more expensive yarns as compared to Shantipur sarees. Here two yarns are passed through a single reed. Yarns are continuous where each yarn is five and half meters long.[23]

Hank yarn sizing is in practice in Begampur. The starch used for sizing are mainly sage, arrowroot, rice, wheat, parched rice (Khai) etc. Sectional warping machine is used to for warping replacing age old street warping. Local wooden dobby of capacity up to 60 levers is normally used on pit loom or frame loom for weaving Begampuri saree with extra warp of 2/100s or 2/80s cotton yarn.

- **Inspection Body:**

1. Additional District Magistrate (Development), Hooghly District, Govt. of West Bengal.
2. GM DIC, Purulia from MSME Department, Govt. of West Bengal
3. Handloom Officer, Hooghly District, Govt. of West Bengal
4. Three (3) nos. of representatives from Begampur Handloom Cluster Development Society
5. Representative members from National GI Drive Mission, details below:

a. Dr. Pinaki Ghosh, DPIIT IPR Chair, WBNUJS & Chairperson, National GI Drive Mission.

b. Dr. Jayanta Ghosh, CRSGPP, WBNUJS & Secretary, National GI Drive Mission.

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[22] https://issuu.com/deekshabhargava/docs/craft_documentationaccessed on 01.04.2022 at 10.30 A.M. (Annexure – 9).

[23]https://issuu.com/deekshabhargava/docs/craft_documentationaccessed on 01.04.2022 at 10.30 A.M. (Annexure – 9).

c. Mr. Partha Sarathi Chakraborty, Assistant Secretary, National GI Drive Mission.

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- Other:

Socio-economic profile:

Socio-economic status is the important aspect of the weavers. According to the informant the socio-economic status of the weavers of Begampurr is very poor. There economic condition depends on only 'Tant' weaving. They have no agricultural land or home state land. They have no other source of income to sustain their livelihood. The first generation leaner are educationally very poor. The present generations have tried to improve their level of education. After completion their X class standard, they have beentrying to earn something to improve their socio-economic condition. They have no domestic animal or poultry bird. The weavers are permanent inhabitants of Begampur village and are experts in weaving Mathapar sarees which have plain woven designed with coloured borders using 60s and 80s cotton yarn and also plain cotton sarees with dobby border designs. The products are traditionally known as Begampurisaree and uses as one of the regular domestic item in Bengal and other parts of the country. It has an impact in the overall socio-economic conditions on the district. Although the handloom history of Begampuri saree goes back to 200-250 years, dobby and jacquard were not introduced to the fly shuttle looms that the current version of Begampuri sarees was born.Most of the people of our study area survives based on the basis of weaving. Even the weavers have no land for agriculture their survival is completely based on handloom. Shantipur, Dhaniakhali, Begampur and Farasdanga are the leading cotton weaving centres in West Bengal which are involved in weaving fine textured sarees and dhotis. The designs includes naksha (zari borders with mostly temple motifs) or there are other types without naksha.[24]A committee namely "Begampur Handloom Cluster Development Society" is existing in Begampur district Handloom Cluster. It was formed, mainly with the representatives of weavers. Main object of formation of such committee is to protect the 'traditional handlooms' in respect of globalize competitive market. Apart from this, the intention of the committee is to ensure better co-ordination with the concerned Govt. (both Central / State) department for availing maximum benefits for the development of this sector as well as weaving community. Begampur Handloom Cluster came into existence to infuse the interest and to boost the morale among the weavers. It also aimed to increase their

[24]Dhandharia, A., Singh, B., Lipi, Rani, S. & Jain, J. (2015). *To understand the prospects of Begampur Handloom Cluster in the Export Market as well as International Trade Fairs.* Masters thesis. Submitted to Department of Fashion Management, National Institute of Technology, Kolkata. (Annexure- 10).

income by engaging them in this tradition and to transform their skills in producing diversified items by using jacquard and dobby devices and multi treadle technique for making new and intricate designs based on the demands. In this way new marketing avenues for their product will be explored.[25] The economy of this place depends upon handwoven cotton sarees. These cotton sarees take hold of one-two days to weave which are simple ones and more intricate designs even takes 5-6 days to complete. For ages the weavers here manufacturing a well-known variety saree as Begampuri saree.Although Government antiquated many initiatives but very little is done for Begampur Districtparticularly.And the cluster isn't able to function to the full of the capacity to the very little subsidy that has been set aside for the cluster. The cluster has hardly been given any assistance as compared to other clusters like Srirampur and Phulia. And there are hardly any supporting institutions for Begampur.The economic conditions of the Begampur cluster is economically not that advanced as the main occupation of the people there is weaving and the wages that are paid are no sufficient to meet their ends meet. The majority of weavers in this cluster earn a maximum of Rs 5,000 pm which is not enough to sustain an entire family. There is no financial aid and support available for the weavers either from neither the clusters nor the state government. This also as a factor for the people to leave this profession as seen by the trends.The living standard of people is modest. Most of them live in Pucca Houses and semi-pucca houses. The children of most of the weavers attend schools and the weavers have received basic level of education. [26]Due to decline in sales, Begampur handloom development came with a concept, which offered training in designing, dyeing etc which will further enhance the sales and appeal to the traditional yet modern grace to the saree. Based on the market demands they came up with exotic and opulent colours such as contrasting borders of red, black, blue and so on which became style statement for the elite class.[27]Begampur Handloom Cluster Development Society in Kharsarai, Hooghly is known to satisfactorily cater to the demands of its customer base. It stands located at Madhyampara, Begampur, Kharsarai-712304. It has earned stamps like Jd Verified, Jd Pay substantiating the credentials of the business. The business strives to make for a positive experience through its offerings. Today, the Begampur sari has bewitched wearers with its bright colours and tribal

[25]Dhandharia, A., Singh, B., Lipi, Rani, S. & Jain, J. (2015). *To understand the prospects of Begampur Handloom Cluster in the Export Market as well as International Trade Fairs.* Masters thesis. Submitted to Department of Fashion Management, National Institute of Technology, Kolkata. (Annexure- 10).

[26]Dhandharia, A., Singh, B., Lipi, Rani, S. & Jain, J. (2015). *To understand the prospects of Begampur Handloom Cluster in the Export Market as well as International Trade Fairs.* Masters thesis. Submitted to Department of Fashion Management, National Institute of Technology, Kolkata. (Annexure- 10).

[27] https://www.sareesaremypassion.org/index.php?page=7-begumpur accessed on 31.03.2022 at 10 A.M. (Annexure- 7).

embroidery on the pallu, rendered entirely by hand. But, it was revived only in 2010, thanks to the measures taken by the Weavers' Service Centre (WSC), Kolkata. The Centre found that though the cluster had skilled weavers from Dhaniakhali, the traditional 'Matha Par' saris were not in demand. It took them three years to enthuse the demoralised weavers. Today, the average monthly income of a weaver has gone up by about Rs. 7,000 to Rs. 10,000, because of focus on design development, weaving techniques, dyeing and printing interventions, and WSC's branding and marketing advice. And, all this was possible with a Government sanction of just Rs.50 lakhs. Today, the Begampur cluster is a registered handloom brand. They also crossed the Rs.1 crore revenue mark within three years.[28]According to Mr. Saila Kumar Kundu (Treasurer) of the Begampur Handloom Cluster development society When they started the cluster, they had one loom and today, they are having over 70 looms running.Weavers who had deserted this occupation have started coming back to it. There are plans to broaden the product range and to experiment with newer fabrics like tussar and silk to expand their reach in new markets.[29]Though the Begampuri sarees look beautiful aesthetically it intakes a lot of labored hard work accompanied by the colour combination sense to develop and make a simple motif enhance its beauty through weaving. The motifs of the saris are not similar and are finely woven. Since they are very time taking as compared to the power loom sarees they are bit costly and are also in demand in domestic as well as the overseas market.[30]Globalisation and use of technology has adversely affected the handloom industry in general. The power looms have emerged as one of the biggest competitors of the handloom weavers of begampur region. Incorporation of new technology has impacted the hierarchic structure nature and polictics of relationships in this community of weavers in begampur which has been traditionally known for its traditional weaving technic. Since begampur sarees are popular and in demand GI Tagging of these product prevent it from being copied or produced by unauthorised weavers in places other than begampur. This will help to maintain a steady demand for this unique handloom saree.

Weavers Profile

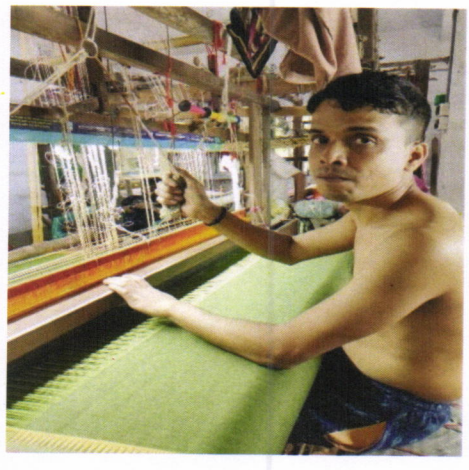
[28] https://www.thehindu.com/features/metroplus/on-a-bengal-handloom-trail/article8537134.ece accessed on 04.04.2022 at 1.30P.M. (Annexure 11).

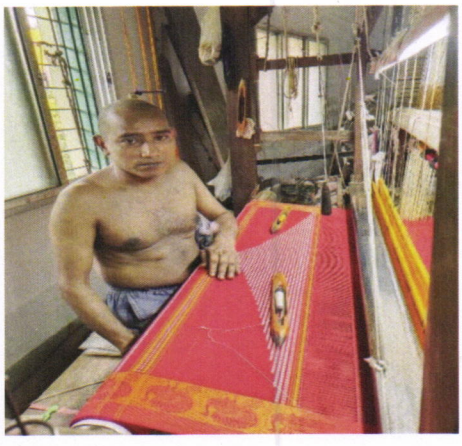
[29] https://medium.com/@DirectCreate/bengal-diaries-begumpur-3d1bc431889b accessed on 04.04.2022 at 1.40P.M. (Annexure 8).

[30] https://issuu.com/deekshabhargava/docs/craft_documentation/s/14117034 accessed on 04.04.2022 at 2P.M. (Annexure 9).

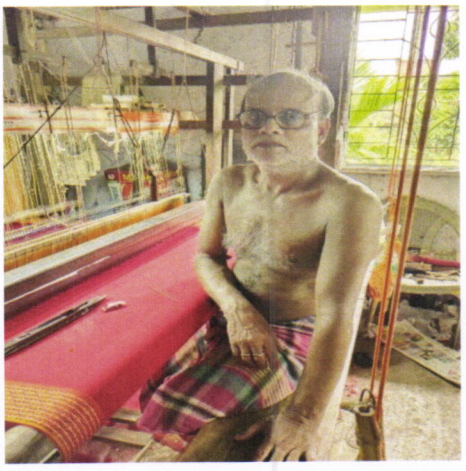
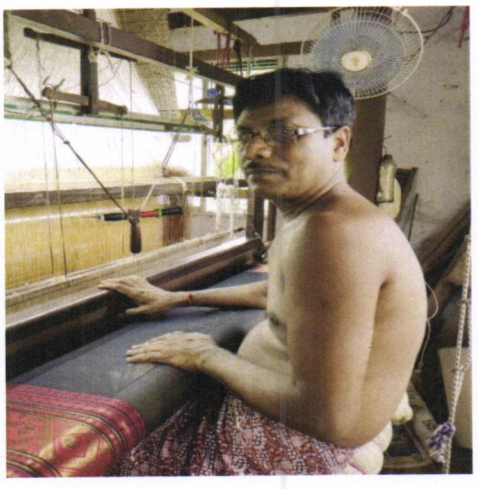
GOVT OF INDIA
Geographical Indications Registry,
Application
No. 877
CHENNAI

1	Name- AnitoshBhar Age-42 Gender-Male Address-Kharsarai, Madhyampara Caste- OBC No. of members in family- 4 Education-Till 5th Standard Primary income (annual) per capita- 1 Lakh No of generations involved in production-4th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2 (Husband &Wife)	
2	Name- Milan Dey Age-46 Gender-Male Address-Kharsarai, Madhyampara Caste- General No. of members in family- 4 No. of earning members in family-2 Education-Till 4th Standard Primary income (annual) per capita- 1.5 Lakh No of generations involved in production- 2nd Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2 (Husband &Wife)	

3	Name- Ranjan Das Age-51 Gender-Male Address-Kharsarai, Chanditala Caste- OBC No. of members in family- 4 Education-Till 3th Standard Primary income (annual) per capita- 1.20 Lakhs No of generations involved in production-5th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2 (Husband &Wife)	
4	Name- SubrataDey Age-37 Gender-Male Address-Kharsarai, Madhyampara Caste- General No. of members in family- 5 Education-Till 6th Standard Primary income (annual) per capita- 90 Thousand No of generations involved in production- 3rd Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2 (Father & Son)	

5	Name- Nripen Sil Age-68 Gender-Male Address-Kharsarai, Madhyampara Caste- General No. of members in family- 6 Education-Till 5th Standard Primary income (annual) per capita- 40,000 No of generations involved in production- 5th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 1	
6	Name- SahadebSil Age-45 Gender-Male Address-Kharsarai, Chaldatala Caste- General No. of members in family- 6 Education-Till 10th pass Primary income (annual) per capita- 73,000 No of generations involved in production- 4th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 1	

7	Name- JoydebDey Age-66 Gender-Male Address-Kharsarai, Silpara Caste- General No. of members in family- 6 Education-Till 4th Standard Primary income (annual) per capita- 66,000 No of generations involved in production- 4th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2 (Father & Son)	
8	Name- Saila Kumar Kundu Age-60 Gender-Male Address-Kharsarai, Silpara Caste- General No. of members in family- 3 Education-Till 4th Standard Primary income (annual) per capita- 96,000 No of generations involved in production- 4th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 1	

9	Name- BibhutiBhusanDhar Age-54 Gender-Male Address-Kharsarai, Sastitala Caste- General No. of members in family- 3 Education-Till 6th Standard Primary income (annual) per capita- 48,000 No of generations involved in production- 2nd Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2	
10	Name- JayantaSil Age-52 Gender-Male Address-Kharsarai, Silpara Caste- General No. of members in family- 3 Education-Till 5th Standard Primary income (annual) per capita- 96,000 No of generations involved in production- 4th Source of income- weaving No. of family members engaged in production of Begampuri Saree- 2	

सत्यमेव जयते

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